

**Chaminade University**  
**EN 314, Backgrounds in American Literature**  
**Summer Evening Semester, 2009**

**Syllabus**

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*Course website: <http://www.edwebs.com/cham/314/09SumEve/index.lasso>*

Foundational study of representative American literature from the 17th century to the present. Required for English majors. Offered annually. Prerequisite: Any 200-level English offering.

**Detailed Description**

English 314, Backgrounds in American Literature, provides students with a survey of American literature from its beginnings to the late 20th Century. The course centers on examining major works, including European ones, native American creation stories, exploration and colonial narratives, the rich period of the 19th Century American Renaissance, Modernism, and the evolution of regional and ethnic literatures. The course also provides an introduction to critical theory and its application to literary study. The course is one of two "literary backgrounds" courses required of all English majors, yet open to English minors and non-majors as well. As is the case with all English courses, this one places a strong emphasis on the continuing development of research and writing skills.

Students take quizzes, engage in online discussions and prepare essays for presentation to their instructor and to their classmates. The course features a discussion forum that enables an online learning community focused on course readings and the critical analysis of literature. By the end of the semester, students should feel that they have a clearer and deeper sense of the disparate origins of American literature and have substantially refined their analytical, research and writing skills.

**Objectives**

At the end of the term, students who have been actively and consistently engaged in the course readings, quizzes, discussions and other assignments, who have consistently developed and refined their insights via regular journal writing, and who have completed the two research projects, should be able to:

- \* Understand and articulate the global contexts in which American literature is studied.
- \* Evaluate and explain ethical and religious ideas that emerge in the study and discussion of American literature.
- \* Distinguish the major literary/intellectual movements, styles and authors that have evolved within and about the broad context referred to as "America" by outlining its chronological development from its beginning to the present.
- \* Identify and categorize various critical strategies used in the analysis of American literature.
- \* Apply insights about American literature to the preparation and delivery of interpretative statements to diverse readers (different ages, cultural backgrounds, etc.).
- \* Formulate questions grounded in concepts related to the study of American literature and direct them to instructor, classmates and diverse others.
- \* Summarize, critique and extend class discussions and related ideas about the concepts "America," "American" and "literature."
- \* Make qualitative distinctions among the wide variety of American literature research sources available via the internet and libraries.
- \* Propose, execute and prepare research projects in American literature.
- \* Appropriately self-assess one's own insights and skills related to the study of American literature.

This course fulfills the following English Program learning objectives:

- \* A proficiency in writing through an analytical literary research paper.
- \* The ability to define various literary critical approaches and apply them to given texts.
- \* The ability to define, identify, and articulate major movements/periods in British and American literature.
- \* The ability to critically analyze significant authors, texts, and issues in British and American Literature.

## **Texts**

Booth, *The Craft of Research*

Shakespeare, William. *The Tempest* (Case Study in Critical Controversy, Graff and Phelan, eds.)

Baym, et. al., eds. *The Norton Anthology of American Literature, Shorter Version, Sixth Edition*

## **Requirements**

Participation / Attendance (approximately 20%)

Journal (approximately 10%)

Two Essays (approximately 30%)

Quizzes, Q&A Exercises and Miscellaneous Assignments (approximately 20%)

Final Exam (approximately 20%)

Participation in Literary/Writing Community (alternative to Essay 2 requirement) [Click here for details](#)

### ***Participation / Attendance***

Since this is an online class, students are required to regularly participate by posting responses to questions presented in the course outline. Each student's first posting should be a direct response to the discussion question itself; it should be an original response based on the student's individual understanding of the question. Follow-up postings should consist of reactions to other students' postings; students are expected to post at least one follow-up response for each discussion question. Students should keep in mind that the best responses often culminate in the assertion of further topical questions.

Participation in online discussions and submission of other assignments will constitute attendance in this class. Consequently, failure to regularly participate in discussions or submit assignments in a timely way will constitute absence. Because the online environment provides considerable latitude in terms of when and where attendance takes place, there is no distinction between in this course between excused and unexcused absence. All students are expected to participate in a timely way. The instructor reserves the right to penalize students for late submission of assignments. If extensions of due dates are necessary, students are advised to email the instructor prior to due dates in order to request extensions.

Consistent with University policies, students who do not participate in the course for two consecutive weeks may be administratively dropped from the course.

### ***Journal***

The course also requires keeping a reading journal in a conventional bound paper notebook. Entries should be dated in order to reflect regular writing practice throughout the term. Entries should consist of responses to prompts in the course outline, as well as free-form responses to the required readings, notes on the writing process and short fictional sketches. The requirement for the journal is a minimum of 30 pages (4500 words minimum) for the term. Students are required to submit journal reports via online forms at mid-term and at the end of the course. The instructor reserves the right to require presentation of the journal, or photocopy of it, at any time during the term.

### ***Essays***

Two essays of 1500 - 2000 words each (a minimum total of 3500 words for both) are due during the term. The two essays are submitted as MSWord (or RTF) documents in the WebCT Assignments section. Document format should be in accord with the MLA guidelines in the Scott Foresman Handbook. In general, written work is evaluated with regard to organization, clarity, correctness, conciseness, and creativity.

### ***Quizzes and Miscellaneous Assignments***

Online quizzes and other assignments are due throughout the term. They are intended to pace the student through the course's required readings and to provide a useful index of the student's comprehension of course content. Quizzes are administered via WebCT. Submission of quizzes is required; they are automatically graded and should be seen as preparation for the objective section of the final exam, as described below. Completion of "Questions and Answer Exercises" may also be required and other miscellaneous assignments may from time to time be added to the course study guide.

### ***Final Exam***

The final exam consists of two sections. The first section is made up of short answer and/or multiple-choice questions similar to those on the quizzes. The second section consists of one or more essay questions. Review questions for the essay section are distributed during the week prior to the exam. Both sections of the exam are "closed book." While the first part of the exam is administered online via WebCT, the second part must be written in a face-to-face, proctored environment during final exam week. See the last section of the Course Outline for the specific time and place of the exam.

### ***Self-assessment and Final Grade***

The final grade for the course will be determined in part by the student's self-assessment and grade estimate, which will be submitted after taking the final exam.

### ***Academic Honesty and Plagiarism***

All material submitted in fulfillment of course requirements must be written by the registered student during the term.

Work written for other courses is unacceptable in this one. Limited exceptions may be considered if approved by the instructor early in the term.

While students are strongly encouraged to consult sources outside the required reading of the course, they are also responsible for clearly stating the nature of their sources. Statements of "common knowledge" are generally exempt from this scholarly requirement.

Plagiarism is defined as the presentation of someone else's ideas as your own. Plagiarism in this course will result in a grade of "0" for the assignment and possible failure for the course.

If the instructor suspects plagiarism, the burden of proof of the originality of the writing lies with the student. Evidence of originality would include copies of early drafts of the writing, research and interview notes, as well as the ability to discuss the themes of the writing with the instructor. Students should consider their instructor's vigilance in such matters a normal part of the academic process and should be prepared to present evidence of originality if requested.

Students are strongly advised to save files of early drafts of essays, along with outlines, research notes and other supporting documentation, as the instructor may at any time require that they be presented.

## Course Overview

### Unit 1

#### Preliminary / Review

Log in to Online for this course and read through the "Help" files there.

Online Discussion: Write an autobiographical statement of at least 150 words describing your own literary education. Ideally, you might describe a particular experience, good or bad, from your educational background. . . . in school, in church, or maybe in a hula halau. Post to the "Literary Backgrounds."

Note: Throughout the course, bulleted items are required reading assignments.

- \* Take the two "Pre-tests" in the Online quiz module. These pre-tests function to provide your instructor with general information about your background. They do not count in any way toward your grade in the course.

- \* "Prologue: Starting a Research Project," (The Craft of Research, pp. 3 - 8)
- \* "Thinking in Print; The Uses of Research, Public and Private," (The Craft of Research, pp. 9 - 16)
- \* "Connecting with Your Reader: (Re)Creating Your Self and Your Audience," (The Craft of Research, pp. 17 - 33)
- \* Literary Analysis, Scott Foresman (5th ed. pp. 821 - 833) (6th ed. Ch. 12), (7th ed. Ch. 14), (8th ed. Ch. 11) (Optional)
- \* Keeping a course journal
- \* Glossary of Literary Terms

### The Creation of America

- \* To be sure, what we mean when we say "American" in the context of American literature is subject to ongoing debate. What typically is excluded from a course like this one is an understanding of how literature from southern Europe and Latin America continues to have an impact on "American" culture. Because people living in these areas are also largely Catholic, and because the languages of these countries are rooted in Latin, it seems appropriate to present the following item from Ezra Pound's *The Spirit of Romance*.

- o Read: St. Francis, "Cantico Del Sole"
- \* Read: Norton Anthology of American Literature, "Literature to 1700" (NAAL 5th ed. 1 - 31), (NAAL 6th ed. 1 - 36)
- \* Read: in Shakespeare, *The Tempest* (Case Study in Critical Controversy, Graff and Phelan, eds.)
- \* Click here for an online edition of *The Tempest*
- \* Read: Ronald Takaki, "The 'Tempest' in the Wilderness" in Shakespeare, *The Tempest* (Case Study in Critical Controversy, Graff and Phelan, eds.), pp. 140 - 172

- \* Throughout the course you will find buttons that link to "Q&A" exercises. You should regard these assignments as important tools for reviewing course readings and preparing for the final exam. For each Q&A exercise you will need to submit answers to 10 questions via the web form. Immediately after submitting your answers, you will be shown a page that provides your instructor's commentary on each question along with the answer you typed and a box in which you will need to give each question a score between 1 and 10. When you submit this page, the system sends an email copy to both you and your instructor. The scores you give do not count in your course grade, but they do provide a good indication of how you feel you are doing in the course.

Online Discussion: Post an edited journal entry examining Shakespeare's *The Tempest* in relation to Takaki's essay about it. Put special attention on Caliban as an English representation of a Native American. Post to discussion topic "The Creation of America".

### Unit 2 -- Native vs Foreign . . . British, Colonial, American . . . Literature? -- (NAAL 55 - 403)

- \* Begin planning and preliminary research for Essay 1. Go to this link for more information and guidelines.
  - o "Planning your Project," "From Topics to Questions," (The Craft of Research, pp. 37 - 55)
  - o "Making Good Arguments, An Overview" (The Craft of Research, pp. 114 - 123)
- \* Native American Trickster Tales (NAAL 5th ed. 55 - 70), (NAAL 6th ed. 59 - 75)
- \* William Bradford (1590 - 1657) (NAAL 5th ed. 88 - 102), (NAAL 6th ed. 75 - 89) -- through "[First Thanksgiving]"
- \* Roger Williams, "A Plea for Religious Liberty"
- \* Ann Bradstreet (c. 1612 - 1672) (NAAL 5th ed. 127 - 140), (NAAL 6th ed. 114 - 134); Supplemental Reading on Poets.org
- \* Mary Rowlandson (c. 1636 - 1711) (NAAL 5th ed. 157 - 164), (NAAL 6th ed. 135 - 152)
- \* Edward Taylor (c. 1742 - 1729) (NAAL 5th ed. 164 - 167), (NAAL 6th ed. 152 - 155)
- \* Early American Literature 1700 - 1820: Introduction and Timeline (NAAL 6th ed. 171 - 181)
- \* Jonathan Edwards (1703 - 1758) (NAAL 5th ed. 174 - 176, 200 - 211), (NAAL 6th ed. 182 - 183, 207 - 219)
  - o The Jonathan Edwards Center at Yale University (Supplemental)
  - o Jonathan Edwards, "Sinners in the Hands of an Angry God" (online version of a reading in NAAL)
- \* Benjamin Franklin (1706 - 1790) (NAAL 5th ed. 211 - 223), (NAAL 6th ed. 219 - 231) -- through the short introductory note about Franklin's Autobiography
- \* Samson Occom (1723 - 1792) (NAAL 5th ed. 285 - 292), (NAAL 6th ed. 293 - 299)
- \* Thomas Paine (1737 - 1909) (NAAL 5th ed. 308 - 322), (NAAL 6th ed. 320 - 334)
- \* Thomas Jefferson, (1743 - 1826) (NAAL 5th ed. 322 - 338), (NAAL 6th ed. 334 - 345)
- \* Oluadah Equiano (1745? - 1826) (NAAL 5th ed. 342 - 353), (NAAL 6th ed. 350 - 361)
- \* Philip Freneau (1752 - 1832) (NAAL 5th ed. 353 - 358), (NAAL 6th ed. 361 - 366)
- \* Phillis Wheatley (1753 - 1784) (NAAL 5th ed. 358 - 361, 368-9), (NAAL 6th ed. 366 - 368)

Online Discussion: Write a comment that examines the relationship between the imagined new world and the realities that were encountered during European settlement. Consider the political, religious, or ethical backgrounds that created visions of and responses to the new world. Refer to at least three of the readings from Units 1 and 2. Post to topic "Native vs Foreign".

### Unit 3 -- American Renaissance, Part 1 -- (NAAL 409 - 790) (top)

- \* American Literature, 1820 - 1865: Introduction, Timeline (NAAL 5th ed. 409 - 425), (NAAL 6th ed. 425 - 445)
- \* William Apess (1798 - 1839), Introduction, "An Indian's Looking-Glass for the White Man" (NAAL 5th ed. 477 - 493), (NAAL 6th ed. 476 - 482)
- \* Ralph Waldo Emerson (1802 - 1882) , Introduction, from "Nature," "The American Scholar" (NAAL 5th ed. 493 - 497, 525 - 538), (NAAL 6th ed. 482 - 489, 514 - 526)
- \* The Cherokee Memorials (1829-30) (NAAL 5th ed. 449 - 458), (NAAL 6th ed. 571 - 581)
- \* Nathaniel Hawthorne (1804 - 1864), Introduction, "Young Goodman Brown" (NAAL 5th ed. 584 - 587, 613 - 622), (NAAL 6th ed. 581 - 584, 610 - 619)
- \* Edgar Allan Poe (1809 - 1849), Introduction, "The Tell-Tale Heart," "The Purloined Letter"" (NAAL 5th ed. 697 - 700, 731 - 747), (NAAL 6th ed. 694 - 696, 727 - 743)
- \* Abraham Lincoln (1810 - 1865), Introduction, "Gettysburg Address." "Second Inaugural Address" (NAAL 5th ed. 760 - 764), (NAAL 6th ed. 757 - 760)
- \* Margaret Fuller (1810 - 1850), Introduction, "The Great Lawsuit, MAN versus MEN, WOMAN versus WOMEN," (NAAL 5th ed. 764 - 775), (NAAL 6th ed. 760 - 771)
- \* Review: Glossary of Literary Terms in Online

Online Discussion: This is a simulation problem. Which of the readings in the current section of the course do you feel would be most important to present to a group of teenagers from another country? Why? Name the country. Pick at least two different authors. Post to "Simulation."

#### **Unit 4 --American Renaissance, Part 2 - (NAAL 791 - 1240) (top)**

\* Begin planning and preliminary research for Essay 2. Go to this link for more information and guidelines.

\* Harriet Beecher Stowe (1811 - 1896), Introduction, from *Uncle Tom's Cabin* (NAAL 5th ed. 791 - 802), (NAAL 6th ed. 771 - 783)

\* Henry David Thoreau (1817 - 1862); Introduction; "Resistance to Civil Government"; from *Walden*, "Where I Lived and What I Lived For" (NAAL 5th ed. 849 - 861, 910 - 920), (NAAL 6th ed. 834 - 853, 895 - 905)

\* Frederick Douglass (1818 - 1892), Introduction, from *Narrative of the Life of Frederick Douglass, an American Slave* (NAAL 5th ed. 967 - 973), (NAAL 6th ed. 939 - 945)

\* Walt Whitman (1819 - 1892); Introduction (NAAL 5th ed. 1001 - 1005), (NAAL 6th ed. 985 - 989); "Crossing Brooklyn Ferry" (NAAL 5th ed. 1033 - 1038), (NAAL 6th ed. 1061 - 1065); "When Lilacs Last in the Dooryard Bloom'd" (NAAL 5th ed. 1049 - 1055), (NAAL 6th ed. 1074 - 1081); "A Noiseless Patient Spider" (NAAL 5th ed. 1056), (NAAL 6th ed. 1080 - 1081); from "Song of Myself" (NAAL 5th ed. 1057 - 1061), (NAAL 6th ed. 1003 - 1006); from *Democratic Vistas*, "American Literature" (NAAL 5th ed. 1100 - 1103) (not in (NAAL 6th ed.; read online)

\* Herman Melville (1819 - 1891); Introduction, "Bartleby the Scrivener" (NAAL 5th ed. 1081 - 1085, 1086 - 1110), (NAAL 6th ed. 1081 - 1111)

\* Emily Dickinson (1830 - 1886); Introduction (NAAL 5th ed. 1190 - 1194), (NAAL 6th ed. 1167 - 1171), "Wild Nights--Wild Nights!" (NAAL 5th ed. 1197), (NAAL 6th ed. 1174), "Much Madness is divinest Sense--" (NAAL 5th ed. 1200), (NAAL 6th ed. 1178), "This is my letter to the World" (NAAL 5th ed. 1201), (NAAL 6th ed. 1178), "I Heard a Fly Buzz--when I died" (NAAL 5th ed. 1202), (NAAL 6th ed. 1179 - 1180), "Because I could not stop for Death--" (NAAL 5th ed. 1206), (NAAL 6th ed. 1184), "A narrow Fellow in the Grass" (NAAL 5th ed. 1207), (NAAL 6th ed. 1185 - 1186)

Online Discussion: Among the "national sins" that writers of mid-19th Century America responded to was the institution of slavery, what Melville called "man's foulest crime." Write a summary of the various ways slavery was addressed in the current group of readings. Provide at least one substantive quotation. Post to "Responses to Slavery" discussion topic.

Post Essay 1. See Essay Guidelines for more information (Note: Use the "Essay 1" discussion topic to share topic ideas and research strategies. Specific questions for the instructor should be sent via email.)

#### **Unit 5 -- American Realism -- (NAAL 5th ed. 1241 - 1754), (NAAL 6th ed. 1223 - 1805)**

\* American Literature, 1865 - 1914, Introduction and Timeline (NAAL 5th ed. 1241 - 1257), (NAAL 6th ed. 1223 - 1236)

\* Samuel Clemens (1835 - 1910), Introduction; "The Notorious Jumping Frog of Calaveras County" (NAAL 5th ed. 1258 - 1264), (NAAL 6th ed. 1237 - 1243); from *The Adventures of Huckleberry Finn*, Chapters VI and VII (NAAL 5th ed. 1270 - 1287, (NAAL 6th ed. 1258 - 1266)

\* Ambrose Bierce (1842 - 1874), Introduction, "An Occurrence at Owl Creek Bridge" (NAAL 5th ed. 1478 - 1485), (NAAL 6th ed. 1453 - 1460)

\* Native American Oratory (NAAL 5th ed. 1486 - 1491), (NAAL 6th ed. 1460 - 1466)

\* Kate Chopin (1850 - 1904), Introduction, "Desiree's Baby" (NAAL 5th ed. 1616 - 1619), (NAAL 6th ed. 1594 - 1596, 1607 - 1611)

\* Booker T. Washington (1856? - 1915); Introduction; from *Up from Slavery*, "The Atlanta Exposition Address" (NAAL 5th ed. 1629 - 1639), (NAAL 6th ed. 1621 - 1630)

\* W.E.B. DuBois (1868 - 1963); Introduction, from *The Souls of Black Folk*; "Of Mr. Booker T. Washington and Others" (NAAL 5th ed. 1685 - 1686, 1692 - 1701), (NAAL 6th ed. 1702 - 1703, 1710 - 1719); (Optional) "The Sorrow Songs"

\* Stephen Crane (1871 - 1900), Introduction, "The Blue Hotel" (NAAL 5th ed. 1702 - 1704, 1720 - 1740), (NAAL 6th ed. 1719 - 1721, 1738 - 1757)

Online Discussion: Many students feel that the conflict between white people and Indians parallels the problem of slavery and the problem of women's rights. For the most part we understand these conflicts as

rooted in the concept of "culture," and we have come to understand the tragic consequences of peoples' conflicting and rigidly held cultural assumptions in this light. The idea of a "national sin" -- which was introduced earlier in the course -- bears on this, but there is a need for much more careful analysis of the idea of culture itself. Write a comment that defines your understanding of the term "culture," then apply your definition to the current group of readings. Post to "Culture Problematic."

**Unit 6 -- The Emergence of Modernism -- (NAAL 5th ed. 1755 - 1959), (NAAL 6th ed. 1807 - 2274)**  
**(top)**

- \* Ghost Dance Songs (NAAL 5th ed. 1767 - 1774), (NAAL 6th ed. 1786 - 1789)
- \* American Literature Between the Wars, 1914 - 1945 (NAAL 5th ed. 1799 - 1811), (NAAL 6th ed. 1807 - 1822)
- \* Black Elk Speaks (NAAL 5th ed. 1812 - 1825), (NAAL 6th ed. 1823 - 1836)
- \* Robert Frost, (NAAL 5th ed. 1857 - 1872), (NAAL 6th ed. 1878 - 1892)
- \* Carl Sandburg (NAAL 5th ed. 1885 - 1888), (NAAL 6th ed. 1916 - 1918)
- \* Wallace Stevens (NAAL 5th ed. 1888 - 1902), (NAAL 6th ed. 1919 - 1933)
- \* William Carlos Williams (NAAL 5th ed. 1919 1932), (NAAL 6th ed. 1933 - 1946)
- \* Ezra Pound (NAAL 5th ed. 1932 - 1940), (NAAL 6th ed. 1946 - 1935)
- \* H.D. (Hilda Doolittle) (NAAL 5th ed. 1940 - 1943), (NAAL 6th ed. 1954 - 1957)
- \* Robinson Jeffers (NAAL 5th ed. 1950 - 1952), (NAAL 6th ed. 1963 - 1966)
- \* Marianne Moore (NAAL 5th ed. 1952 - 1959), (NAAL 6th ed. 1966 - 1976)
- \* The Academy of American Poets, [www.poets.org](http://www.poets.org), "A Brief Guide to Modernism"

\* Online Discussion: Study Stevens' poem "Of Modern Poetry," giving special consideration to the following lines -- "It [the poem] has to be living, to learn the speech of the place./ It has to face the men of the time time and to meet / The women of the time. It has to think about war and it has to find what will suffice. It has to construct a new stage." Then pick one or more writers from your reading list and explain how their works exemplify "literary Modernism"? Post to "What is Modern?"

- \* Notes about study skills and academic reading practices
  - o At about this time during the semester students sometimes begin to wonder how they will ever do all of the work that is being asked. So it is a good time to look for some advice and engage in some self-criticism regarding your reading and study skills.
  - o A couple of Google searches should turn up the necessary advice, but the self-criticism is up to you. Try these two Google searches: "academic reading skills" and "college study skills." Here's a link to a concise bit of advice that outlines five different strategies for reading.
  - o The key to keeping up is to carefully determine when to apply the appropriate strategy. Many experienced academics learn to shift gears, as it sometimes seems, frequently and intuitively. Needless to say, simply plodding along at a steady, slow pace is the most inefficient way to approach academic work. In general it is better to read and annotate quickly and spontaneously as you proceed. Always read with a pencil or pen in hand. If you are reading on the computer, then be sure to have a window open for note taking and if possible copy and paste the text into a new file of your own; then annotate in this file.
  - o In any event, it is important to frequently review your annotations to isolate passages you need to return to.
  - o For the reading of novels, plays, poems or difficult philosophical texts, it is often important to use study guides and outlines.

**Unit 7 -- "The Waste Land" and New Criticism -- (NAAL 5th ed. 1959 - 2259), (NAAL 6th ed. 1973 - 2274)**

- \* T.S. Eliot (NAAL 5th ed. 2040 - 2069), (NAAL 6th ed. 1973 - 2002); also Poets.org
- \* e.e. cummings (NAAL 5th ed. 2108 - 2118), (NAAL 6th ed. 2112 - 2120); also Poets.org
- \* F. Scott Fitzgerald (NAAL 5th ed. 2124 - 2125, 2131 - 2155), (NAAL 6th ed. 2126 - 2127, 2143 - 2157)
- \* William Faulkner (NAAL 5th ed. 2155 - 2157, 2175 - 2187), (NAAL 6th ed. 2157 - 2159, 2178 - 2190)

- \* Ernest Hemingway (NAAL 5th ed. 2205 - 2224), (NAAL 6th ed. 2206 - 2225)
- \* John Steinbeck (NAAL 5th ed. 2231 - 2242), (NAAL 6th ed. 2232 - 2244)
- \* Muriel Rukeyser (NAAL 5th ed. 2256 - 2260), (NAAL 6th ed. 2271 - 2274)

Online Discussion: Pick one of the current readings and explain in general terms how you feel a "new critic" of Eliot's era would approach it. What kinds of critical approaches would more contemporary criticism include? Post to discussion topic "New Criticism."

### **Unit 8 -- The Harlem Renaissance (top)**

o (review) Booker T. Washington (1856? - 1915); Introduction; from Up from Slavery, "The Atlanta Exposition Address" (NAAL 5th ed. 1629 - 1639), (NAAL 6th ed. 1621 - 1630)

o (review) W.E.B. DuBois (1868 - 1963); Introduction, from The Souls of Black Folk; "Of Mr. Booker T. Washington and Others" (NAAL 5th ed. 1685 - 1686, 1692 - 1701), (NAAL 6th ed. 1702 - 1703, 1710 - 1719); (Optional) "The Sorrow Songs"

- \* Paul Lawrence Dunbar (at Poets.org)
- \* Poets.org Brief Guide to the Harlem Renaissance
- \* Claude McKay (NAAL 5th ed. 2069 - 2072), (NAAL 6th ed. 2082 - 2086); Poets.org
- \* Zora Neal Hurston (NAAL 5th ed. 2082 - 2104), (NAAL 6th ed. 2096 - 2108)
- \* Jean Toomer (NAAL 5th ed. 2118 - 2123), (NAAL 6th ed. 2120 - 2125); Poets.org
- \* Langston Hughes (NAAL 5th ed. 2224 - 2231), (NAAL 6th ed. 2225 - 2232); Poets.org
  - o "The Negro Artist and the Racial Mountain" (originally published in Nation magazine, in 1926)
- \* Countee Cullen (NAAL 5th ed. 2242 - 2246), (NAAL 6th ed. 2245 - 2249); Poets.org
- \* Richard Wright (NAAL 5th ed. 2247 - 2256), (NAAL 6th ed. 2255 - 2265)

Online Discussion: How do you feel that the writers of the Harlem Renaissance have helped define the term "America"? Post to discussion topic "Harlem Renaissance."

### **Unit 9 -- Fiction after 1945 (NAAL 5th ed. 2260 - 2580), (NAAL 6th ed. 2275 - 2607) (top)**

- \* "American Prose since 1945" (NAAL 5th ed. 2261 - 2271), (NAAL 6th ed. 2275 - 2287)
- \* Ralph Ellison (NAAL 5th ed. 2359 - 2369), (NAAL 6th ed. 2373 - 2384)
- \* Saul Bellow (NAAL 5th ed. 2369 - 2385), (NAAL 6th ed. 2384 - 2400)
- \* Flannery O'Connor (NAAL 5th ed. 2405 - 2418), (NAAL 6th ed. 2427 - 2441)
- \* Raymond Carver (NAAL 5th ed. 2488 - 2499), (NAAL 6th ed. 2532 - 2543)
- \* Maxine Hong Kingston (NAAL 5th ed. 2511 - 2521), (NAAL 6th ed. 2556 - 2566)
- \* Alice Walker (NAAL 5th ed. 2521 - 2528), (NAAL 6th ed. 2580 - 2587)

Online Discussion: During the period following World War II, literary sensibilities shifted away from Modernism and toward what has been called Post-modernism. Among the new literary movements were Deconstruction, New Journalism, Metafiction, and Magic Realism. This period, which of course reaches into our own time, very likely provides the greatest variety of literary expression ever. For this posting, pick one of the readings from the group above and write a comment explaining how it is an example of a unique characteristic of this period of American literature. Post to "Post-modern Fiction."

### **Unit 10 --- Poetry after 1945 (NAAL 5th ed. 2581 - 2817) (NAAL 6th ed. 2609 - 2623) (top)**

- \* "American Poetry since 1945" (NAAL 5th ed. 2581 - 2592), (NAAL 6th ed. 2609 - 2853)
- \* Elizabeth Bishop (NAAL 5th ed. 2610 - 2624), (NAAL 6th ed. 2648 - 2662); Poets.org
- \* Gwendolyn Brooks (NAAL 5th ed. 2660 - 2665), (NAAL 6th ed. 2697 - 2702); Poets.org
- \* Allen Ginsberg (NAAL 5th ed. 2696 - 2706), (NAAL 6th ed. 2730 - 2740); Poets.org
- \* Galway Kinnell (NAAL 5th ed. 2706 - 2711), (NAAL 6th ed. 2740 - 2744); Poets.org
- \* Adrienne Rich (NAAL 5th ed. 2728 - 2743), (NAAL 6th ed. 2759 - 2773); Poets.org
- \* Gary Snyder (NAAL 5th ed. 2743 - 2746), (NAAL 6th ed. 2773 - 2776); Poets.org
- \* Sylvia Plath (NAAL 5th ed. 2743 - 2754), (NAAL 6th ed. 2776 - 2784); Poets.org
- \* Cathy Song (NAAL 5th ed. 2807 - 2812), (NAAL 6th ed. 2843 - 2848)
- \* W.S. Merwin (intro and nine poems) at Poets.org



Online Discussion: It is widely acknowledged that contemporary American literature (written since 1945) has attempted to reach into new areas of human consciousness. In light of this, what do you feel the word "local" means in the broad context of American Literature as you have been studying it this semester? Pick two or more works from the readings in this unit and explain how they illustrate this proposition. Post to the "Local Consciousness" discussion topic.

Essay 2 Due:

**Final Exam:** The final exam is in two sections. See the Final Exam Study Guide link for details.